



The Calhoun Opera company wound up its engagement at the theatre last evening to a fair house that would probably have been larger but for the big storm that had lasted all day. The attraction was the second performance of "Amorita," which was as merry and tuneful as before. The company leaves for Boise and thence will make its way to Oregon where its dates are booked for a considerable distance ahead. It is the avowed ambition of Mr. Shunk, the proprietor, to gradually develop and strengthen his company until it is worthy to appear in metropolitan cities. By the time they have reached a degree of excellence that will secure favorable reception in such places, there will have been some radical changes made in the list of performers. A more graceful actress and stronger singer will have taken the place of Miss Beauvel, Mr. Ed. Webb will have been taught to play to his fellow players instead of to the upper galleries, Miss (or is it Mrs?) Gerlie Lodge will not be holding down leading roles—although we rather liked her bright green hair last night—all hands will have been taught to articulate their words better, especially when singing, and some real good teacher of acting and of stage business will have taken the whole lot of them and put them through a course of sprouts that will make them very tired for awhile. Then, and not until then, they may venture to appear in the metropolitan cities.

The appearance of Lottie Collins on Monday and Tuesday at the theatre



LOTTIE COLLINS.

means the introduction to Salt Lake of Lottie Collins' troubadours, an organization which lays much stress on the fact that it is the only aggrega-

tion of its character in this country. As it is composed of equal parts of opera and high class vaudeville, it is but natural that it should be called a novelty company, and as such it stands alone. Miss Collins greets her friends twice at each performance. Her first appearance is as Dolly Mortdale, in "The Fair Equestrienne," where she takes the part of a jealous wife and makes matters generally unpleasant for her husband, whom she detects in an adventure with a circus rider. Fred Solomon is said to be a leading and entertaining participant in this sketch. In "The Devilbird" Mr. Solomon is an old gentleman who says that he has "been there" and that experience has taught him that there is no good in women, and consequently he endeavors to rear his son in such a way that he shall never know feminine wiles. This he has done until the young man has reached the age of 18. Then Baxter, the butler, objects to doing his washing any longer and introduces a village maiden (Miss Collins) into the household as laundry maid, all of which causes untold commotion. Young Eric, the son, does not know what the strange being in skirts is when he runs across her in the garden, but soon learns, falls desperately in love and papa eventually consents. The opera is full of fun, lively acting and catchy airs.

As the time is drawing nigh for Messrs. Ward and James to appear again at the theatre, there is renewed interest in their doings and a desire to know what pieces from their extended repertoire they will present during their coming engagement. They have recently received much praise for their rendering of "King Henry IV," of which it has been said that rarely has that historical play been mounted more beautifully or with more fidelity to detail, and rarely indeed has the lover of Shakespeare seen any of the great master's plays interpreted by more competent players. Frederick Ward's handling of the difficult role of the brave madcap Henry, Prince of Wales, the roystering companion of Falstaff and his old cronies, but finally the resolute defender of his father's throne and conqueror of gallant Hotspur, was worthy of that actor's great and growing fame. And Louis James affords a Falstaff which every student of Shakespeare must appreciate. A Falstaff gross and boastful, cowardly and vainglorious, but so unctious, persuasive and witty with it all that one forgets defects to smile at explanation—such as one as we all imagine, but such as it takes an artist of ability to portray. Mr. James shows yearly a marked improvement in his methods, and while Falstaff is a character widely different from those he had hitherto portrayed it detracts not from him to say that in this he is certainly at his best.

Alexander Salvini will be here in about a week. He opens at the theatre on the 7th proximo, but so far we have been unable to learn the names of the pieces that have been decided upon. He is still making a feature of the good old "Three Guardsmen," which seems to draw well forever and forever. A newer and deeper effort is his realization of Hugo's hero, "Ray Blaz," which calls for careful and intellectual study and can be effectively rendered by very few actors. Another picturesque character which he plays this season with much credit and applause is Paul Kestor's romantic gipsy drama, "Zamar." Then he is keeping up or "Don Caesar de Bazan,"

which has never failed him as a drawing card. Perhaps we have hit on the list of pieces he will play, but it is not settled upon at this writing.

The dramatic muse (or deputy muse) at the Grand Opera house, will tomorrow emerge from its somewhat sombre shadows of "Moths" and leaving the darkened woodland recesses where she has been skiffing Ouida's sad story, she will, during the next week, disport herself in the dancing sunlight of Bouffault's fine old comedy, "London Assurance." This is a play which has made for itself a permanent niche in the theatrical temple of fame, and is now universally accounted one of the classics of the English stage. It was first produced at the Covent Garden Theatre, London, in 1811. Its production marked the departure from the old time ideas of stage settings, which were extremely stiff and conventional. Stage furniture had theretofore consisted of the usual table, right or left, two plain chairs and a bench. Sofas, or upholstered chairs, or divans, or brio-a-brac were unheard of for stage use. It remained for Dion Bouffault, that grand past master of all stage directors, to first employ these now familiar accessories. The London critics, while loud in praise of the play as a whole, were especially overcome by the gorgeous stage settings, and the idea of using a "real" Brussels carpet for the drawing room.

Bouffault also introduced into England the new French idea of condensing every separate act into a single scene, instead of the usual interruptions in mid acts, of shifting scenes, and of using a "real" Brussels carpet for the drawing room. "London Assurance" is a sterling comedy of the hearty English type, and contains some unctiously funny scenes. There is a father who is an old roue, and who has a son whom he thinks a very pious and straight-laced young man. They meet unexpectedly at a convivial assembly, and the son boldly denies his identity, and for two acts masquerades as somebody else, much to the bewilderment of the old man. The character of Lady Gay will afford Miss Cook a splendid opportunity, and all who saw her last week may be confident that she will afford the patrons of the Grand a treat which they will not soon forget. Mr. King plays Sir Harcourt, a decided change from the cruel Zomoff of "Moths," and it is said that his rendition will win him many new friends. P. A. Nannery, the old man of the company, will appear for the first time here, as the bluff and hearty old country squire Harkaway, the flesh and blood character of the play.

Mr. Harry Corson Clark, the gifted comedian of the aggregation, plays the part of Meddle, an eccentric character out of which he makes capital fun. Mr. Kyle will have a light comedy role in the irrepressible Dazzle, the mischief-maker of the piece. Mr. Blakemore will have a part that will present him properly before a Salt Lake audience. In Dolly, the "toy husband" of Lady Gay, Miss Bates will be the romantic, dreamy Grace, and Miss Cook will assume the soubrette role of Peri. Mr. Tjader, who has not appeared before, will present himself for inspection as Cool, the dignified type of English dunkey who apes the eccentric manner of his master.

Mr. Frawley, the heavy Lord Jura of last week, will be Charles, the young scapegrace, and his treatment of the comedy love scene in the second act promises to be one of the funniest bits that a Salt Lake audience has seen for many days.

The presentation by the stock company of "London Assurance" will be watched with especial interest for the reason that the public have already had a chance to see these most capable players in their dignified strength as brought out by a strong drama, and now it is to be seen what they are going to do in a hilarious and rollicking comedy.

Mr. Jules S. Murry, manager of the Calhoun Opera company, says it is pretty generally understood all over the northwest by the profession that the dramatic writers of this city are rather hard to manage. That's right. So they are, and are all engaged in other pursuits and do not need to kill time during the day by hobnobbing with actors, agents, et al., and so they acquire no personal bias or prejudice. They are not holy terrors in any genre of the word, but it has come to be known that unless a show is good it will not get a good report, and if the performance is a worthy one it will not be attacked. The public read the

paper to get a truthful impression of a performance, and if they do not get it, the critic's judgment is at fault. He should be as void of emotional judgment as a justice on the bench to perform his duty clearly.

Not long ago, it happened that the dramatic editor of The Herald was necessarily drawn into a disagreeable conflict with several members of one of the big theatrical companies that played here, and this involved a rather lively passage with the manager himself. It was nothing to do with the theatre and was quite away from it. The writer and the manager parted on that occasion with mutual expressions of decided disesteem, but now it is to be seen what they are quarreling with the theatre critic. Free

and impartial notices of the performances followed, and at the end of the engagement, the manager as usual sought out the writer to make his acquaintance and bid him farewell with the customary thanks to the press. He then realized that personal feelings have no part in newspaper criticism, and he so acknowledged. This incident may tend to make it clear that companies deserving of commendation will be commended, and vice versa; and we do not mind adding that though recent events have again led us to broach this subject, it is the last time for a good while, at least, that we shall have anything to say on this topic.

Stage Gossip.

Edward Bell and Anna Robinson have succeeded E. J. Radcliffe and Odette Tyler in "Schemando."

Sol Smith Russell is resting at his home in Minneapolis. He resumes his tour January 31 in Omaha.

Kate Claxton will make her new play, "Lady Reckless," a companion piece of "The Two Orphans."

Otis Skinner will begin an engagement of indefinite length at the Broadway theatre, New York, early in February.

After a week's rest, Mr. Robert Mantel resumed his tour, which is the most successful he has ever known, at Paris, Ky., December 24th.

Daniel Frohman will produce Mr. Henry Arthur Jones' play, "The Case of Rebellious Susan" at the Lyceum theatre, N. Y., the last of this month.

Sardou's "Gismonda," which Fanny Davenport has produced with immense success in New York city, is said to be a psychological study of the feminine mind.

Every day Henry Miller rides horseback; Daniel Frohman, a bicycle; H. Clay Barnabee, a donkey, and Lillian Russell, as the Grand Duchess, a golden chariot.

Roland Reed's success in Philadelphia was so pronounced that for three nights the orchestra was placed on the stage. Mr. Reed says "The Politician" is an assured success.

The receipts of Fanny Davenport's production of "Gismonda" on Saturday, December 15, were the largest in the history of the Fifth Avenue theatre. They were nearly \$4,000.

William H. Thompson, James Barrows, W. J. Ferguson and J. H. Stoddard are playing in Charles Frohman's production of "A Fatal Card" at Palmer's theatre, New York.

Mr. Robert Hilliard has dramatized Mr. Richard Harding Davis' story "Her First Appearance," and produced it in Cleveland, O., the 15th inst. under the title of "The Littlest Girl."

Henry Miller's performance of the hero in "The Masqueraders" at the Empire theatre in New York, is said to be one of the most artistically effective impersonations of the season.

William Gillette has fewer failures than any dramatist before the public. "The Professor," "The Private Secretary," "Mr. Wilkinson's Widows," "Held by the Enemy," and "Too Much Johnson" reach the top notch.

Charles—it is strange that George should have stooped to marry a ballet girl.

Fred—Oh, she doesn't dance any more. George does the dancing now.—New York Herald.

Mr. Rhea has six plays from the French ready for production. The first, and the one upon which she places her greatest hopes, is "The Parisians," by Victorien Sardou. There are 17 parts in the play and every member of Rhea's company will appear in the cast.

Fred C. Whitney has purchased another light opera. It is entitled "Jeanette." Its music is by Herman Perlit and its libretto by J. K. Norcross. The Louise Baudet Opera Bouffe company are rehearsing it and will produce it shortly.

In "Mme. Sans Gene," Mr. Augustus Pitou has made the greatest success of his career as a manager. The play is one of the best ever written by Sardou. It is cleverly acted by a fine company, and is a magnificent production.

An exchange says: "Stuart Robson stands before the public as the only

and impartial notices of the performances followed, and at the end of the engagement, the manager as usual sought out the writer to make his acquaintance and bid him farewell with the customary thanks to the press. He then realized that personal feelings have no part in newspaper criticism, and he so acknowledged. This incident may tend to make it clear that companies deserving of commendation will be commended, and vice versa; and we do not mind adding that though recent events have again led us to broach this subject, it is the last time for a good while, at least, that we shall have anything to say on this topic.

The "Twentieth Century Girl" is being rehearsed every day at the Bijou theatre in New York, where an elaborate production of the new musical burlesque is promised for January 21. The cast has been selected with great care by the managers, Canary & Lelander, and a magnificent performance is assured.

The world king has become a sort of trade mark for successful melodramas. Years ago we had the "Silver King," which still lives. Now we have the "Golden King," at the Academy of Music, New York, full of old situations, preposterous characters and impossible incidents peculiar to English melodrama. Nevertheless it is thrilling in its absurdities, and there is sufficient variation from conventionalities, and enough striking realism to make it an interesting and successful play.—New York Herald.

H. A. Brady is a man very hard to corner in any kind of a dilemma. On the opening night of his new play "The Golden King," one of the company, who was to double three parts, came to the theatre, just before the curtain went up on the first act, loaded for bear with the fiery article. Mr. Brady staggered quite as much as the man for a few moments, but grasping the situation and the book at the same time, he fired the actor and played the parts himself.

AFTER THE PLAY.

The curtain's down, the play is over. A tragedy, with blood afore. The many actors of the play. Come out and homeward wend their way.

The villain bold, who, on the stage, All trouble breeds, and in a rage, Forces the hero to obey. Until the final end of play.

Comes forth and passes down the street, Where throngs go by with hurried feet. A little child, with frantic yell, Has slipped before a train, and fell.

The villain rushes from the throng, And grasps the child in arm so strong. And he who caused the mimic strife, To save the child gives up his life.

The hero, who, an hour ago, Was ready in the mimic show, Should harm the girl he loved and sought. Deserts his wife, and in a den, Frequent by the worst of men, Curses naught that she awaits alone. Her wretched husband's coming home.

The Fanny Man comes through the door, The one whose antics made all roar, And brushes past with anxious face, Nor pauses in his hurried race.

But climbs a stairway to a room, Where no sun's rays can light the gloom; And there upon a trundle bed, He gazes on his baby—dead!

Turkeys, Turkeys, Turkeys! E. L. Price can fill all orders for turkeys, 254 South Main street.

Knight of Pythias! Members of Myrtle lodge No. 1, are requested to meet at Castle hall at 12:30 today, Sunday, to attend the funeral of our late brother, W. N. McCurdy. All knights are invited to be present. JOHN P. MEAKIN, K. R. S.

Cure for Headache. As a remedy for all forms of headache Electric Bitters has proved to be the best. It effects a permanent cure and the most dreaded habitual sick headaches yield to its influence. We urge all who are afflicted to procure a bottle, and give this remedy a fair trial. In cases of habitual constipation Electric Bitters cures by giving the needed tone to the bowels, and few cases long resist the use of this medicine. Try it once. Large bottles only 50 cents at Z. C. M. I. drug department.

THE PORT ARTHUR MASSACRE. Japan admits that she is guilty.—St. Louis City Tribune.

It would seem that the report of Japanese atrocities at the capture of Port Arthur were in a measure true, and that the New York World did not force its cable news—Lynchburg Advance.

Japan confesses that her troops were guilty of savagery at Port Arthur. The charges of cruelty and torture are admitted, and the cablegram from Mr. Creelman is confirmed.—Birmingham Post-Herald.

The world cannot too severely condemn the atrocities committed by the Japanese troops at Port Arthur. We are glad that the Japanese government appears to realize the shame its soldiers have put upon it and to desire to make promptly all possible amends.—Philadelphia Call.

The very circumstantial and also very sensational account of the sack of Port Arthur by the Japanese troops cannot be denied an unusual importance, coming as it does on the very morning of the action of the committee on foreign affairs in reporting the new Japanese treaty favorably in the Senate.—Philadelphia Times.

Both the Japanese government and the United States government got their first news of the Port Arthur massacre through reports broadcast exclusively to the World and Post-Dispatch. The correspondent of these journals is at the seat of war and is not writing from a safe place in a treaty port.—St. Louis Post-Dispatch.

The sanguinary reprisals of the Japanese took place in the presence of those hacked and battered corpses of those who but a little while before had been their comrades. Violence was taken when blood was heated to this point where reason has but little opportunity to assert itself. Taken altogether it was a horrible affair, but the burden of blame rests on the Chinese.—Washington Star.

The story of the inhuman, barbarous treatment offered the Chinese was in much contrast to the methods practiced by the Japanese in conducting their war that few were willing to accept the World's story without confirmation. The Japanese government has practically taken years for Japan to make this stain upon its vaunted progress and civilization.—Fort Worth Gazette.

Fromage De Brie and Neufchatel, choice and fresh at the C. B. Durst Grocery company.

HOLIDAY EXCURSIONS. Via the Union Pacific.

On December 31, 25 and December 31, and January 1, the Union Pacific will sell excursion tickets at all stations to any point within a distance of 250 miles at one fare, good returning until January 4.

Organs. Mason & Hamlin. Kimball.

Calder's Music Palace.

Pianos. Vose & Sons. Steinway. Kimball.

GRAND OPERA HOUSE.

SECOND WEEK.

With An Entire New Bill.

Unprecedented Success of the New Popular Priced Theatre.

Monday, Dec. 31.

London Assurance.

With a Strong Cast.

Bill of the Play.

Sir Harcourt Courteley.....	Mr. Chas. W. King
Max Harkway.....	Mr. T. P. A. Nannery
Charles Courteley.....	Mr. Daniel Frawley
Mr. Spanker.....	Mr. H. D. Blakemore
Dazzle.....	Mr. Howard Kyle
Meddle.....	Mr. Harry Corson Clarke
Solomon Innes.....	Mr. Fred Tjader
Cool.....	Mr. J. E. Barrington
Martin.....	Miss Madge Carr Cook
Lady Gay Spanker.....	Miss Blanche L. Bates
Grace Harkway.....	Miss Jean Coyo
Pert.....	

ADMISSION.

25, 50 and 75.